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scyle, gemetiga ðæt ðeah. (4) So the conditional, as in Leigh Hunt, *Wishingcap Papers*, p. 240, Garth was often at Hampstead, if he never lived there :—*Benedictinerregel* 54. 13, gif hwylc broðor unasceadelice hwæs bidde, he ðeah . . . him ne geunrotsige. (5) A correlated clause of comparison, formally modal, may be virtually concessive :—*Dialogues* 116. 21, swa ic swyðor drince, swa me swyðor ðyrsteð. (6) A definite expression of degree may pass into a logical concession :—*Orosius* 152. 16, swa ealde swa hie ða wæron hie gefuhton.

Of these six types, most clearly native are the correlatives with *swa*, (5). The most clearly derived from Latin is the conditional concession, (4). The remaining four forms "seem to have risen, in some degree, independently, but to have had their chief development in translation." As to mode, the great majority of the clauses in each of the six types—apart from conditional concessions, (4)—have the indicative. "Each . . . follows in this rather its own individual usage." The mode is thus unaffected by the concessive idea.

Chapter VII presents paratactic clauses of concession, whether coördinated by means of a conjunction, or whether merely juxtaposed, with no connective whatever. This usage is naturally characteristic of the loose-built style of such texts as *Orosius* and the *Chronicles*. Examples are :—*Chronicles* 48. 29, he his feorh generede and ðeah he wæs oft gewundad ; *De Temporibus* 13. 10, seo sunne ða stod . . . ac se dæg eode forð ; *Lives of Saints* 1. 458. 226, sum wer wæs betogen ðæt he wære on stale—wæs swa ðeah unscyldig. The concession may be coördinated with even a subordinate clause, as in *Wulfstan* 219. 19, ðam bið wa æfre geborenum, ðe hit secgan can and ne wille.

In Chapter VIII is discussed the concessive use of phrases and single words. These condensed concessions are somewhat rare, and are interesting because of their persistence into modern speech. The phrases so used are prepositional and fall into two classes. In the one the concessive meaning is to be felt merely from the context ; in the other it is more nearly inherent in the preposition employed, usually *for*, expressing an ineffective cause, and hence a concession. Illustrations are :—*Chronicles* 136. 17, ac for eallum ðisum (in spite of this)

se here ferde ; *id.* 440. 10, buton ðam (in spite of that) hi hergodan ; *Lives of Saints* 1. 332. 167, he is forði (nevertheless) be feorða. Also, appositive nouns, adjectives, and participles may appear with more or less of concessive force :—*Ælfric's Homilies* 1. 588. 28, ic wundrige ðe, snotere wer (though a wise man), ðæt ðu ðyssere lare fylan wilt ; *Benedictinerregel* 13. 12, forðon ge ðeow ge freoh ealle we synd on Criste ; *Matthew* 13. 13, lociende hig ne geseoð. The absolute participle is possibly concessive in such sentences as *John* 20. 26, se Hælend com, belocenun durum.

I have purposely spared comment, believing that the above résumé will best present the excellence of the study. However, I cannot suppress the wish that Dr. Burnham may soon find it in her heart to prepare another similar essay—perhaps, upon the expression of comparison and manner in Old English, a labor for which she is admirably fitted by virtue of the keen vision and the accurate sense of syntactical value she has shown in this present volume.

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Spanish Short Stories, edited with introduction, notes and vocabulary, by ELIJAH CLARENCE HILLS and LOUISE REINHARDT. Boston, D. C. Heath and Co., 1910. xviii + 323 pp. (Text, 200 pp.)

Numerous collections of Spanish stories have been published in text-book form. The present volume differs from others in its distinct literary aim. The editors offer, in fact, by criticism and by illustration, a survey of Spanish prose fiction in the second half of the nineteenth century. The *Introduction* by Prof. Hills is a careful and judicious study of Spanish fiction from 1800 down to Blasco Ibáñez. The essentially regional nature of the realistic novel is duly demonstrated, and the characterizations of individual authors are especially apt and just. Two paragraphs at the close are devoted to the little-known subject of fiction in Spanish America.

The same knowledge and literary taste appear

in the selection of material. The intention has evidently been to exhibit the short-story genre with as much fullness and variety as possible. No extracts from novels are included, and each story is practically complete in its original form (except for the selections from the *Escenas montañesas*). Of the fourteen stories, two (among the best) are by Spanish-American authors; Larra, Bécquer, Trueba, Campillo, Alarcón, Fernán Caballero, Pereda, Pardo Bazán, Pérez Galdós and Blasco Ibáñez are represented by one example each, and Palacio Valdés by two. In other words, Valera is the only prominent name we miss; and we understand that no entirely suitable tale of his, short and complete, could be found. The collection includes such sterling specimens of the narrator's art as Larra's *Castellano viejo*, Palacio Valdés' *Los Puritanos* and Campillo's *Vino y frailes*; Spanish realism at its best appears in the extracts from Pereda's *La Leva*. The desire to represent as many authors as possible entails the weakness of certain numbers, which could hardly hold up their heads in a European literary congress. One might wish it possible to represent Trueba and Fernán Caballero by short examples containing less dross in proportion to the gold, but it is safe to suppose that the editors conducted their search with all human diligence.

The stories are meant to be arranged in order of difficulty, and in a general way the end is attained. Use in the class-room indicates however that *El Castellano viejo* should stand nearer the end of the series; *El Voto* likewise is doubtless too near the front cover.

The editorial work is uniformly thorough and painstaking. The *Notes* deal almost entirely with grammatical difficulties; idioms and biographical and geographical comment are placed in the *Vocabulary*. The latter is unusually large (approximately 5800 words: cf. among other large vocabularies, *El capitán Ribot*, ca. 4400; *Marianela*, 4800; *La Barraca*, 5000; *Doña Perfecta*, 6800), and its size indicates sufficiently that these stories should not be attempted by beginners. Special locutions are rendered with much care.

The following suggestions and corrections, slight in comparison with the bulk of the book, are offered.

Notes. 19, n. 2, ¡*Qué había de huir!* is better rendered 'of course I haven't run away!' 56, n. 1, not 'this was not the time for compliance', but 'for dreaming'. 58, n. 2, is not very illuminating; there are passages in Cervantes' *Gitanilla* which tell much more about gypsies' ability to transform animals. 60, n. 1; an explanation of the construction of *se lo quedará el patrón* would be valuable, if one can be found. 66, n. 3; since mention is made of the little-known painter Juan Bautista Maino, it would be well to state the period in which he lived (1569-1649) and that the picture in question is in the Prado. 68, n. 1; a better rendering would be 'which were still no more than hopes'. 98, l. 17; the antecedent of *ésas* should be pointed out. 102, l. 13; *lo contrapuesto* needs comment; does it mean 'the contradictory nature'? 111, n. 4, should be transferred to 100, l. 25, where the phrase first occurs. 151, n. 1; the reference probably is to the festival of San Isidro; cf. K. L. Bates, *Spanish Highways and Byways*, p. 228. 173, n. 1, displays ignorance of the existence of the verb *trincar*, 'to swallow' from the Germanic stem *trinken*.

Vocabulary. The following omissions have been noted (words similar in form to English are not given): 18, 24, *temperatura*, '(warm) weather.' 106, 25, *hocico*, 'snout'. 128, 30, *loza*, 'porcelain' (and the meaning 'porcelain' should be removed from under *losa*). 154, 4, *corro*, 'group'. 175, 11, *previo*, 'presupposing'. 175, 12, *orientarse*, 'to find one's bearings'. 186, 1, *mentado*, 'famous'. 188, 21 and 193, 18, *fiel*, 'faithful'. 191, 19, *celaje*, 'cloud'. 193, 21, *plan*, 'plain' (a rare meaning). 194, 28, *peón*, 'laborer'. 196, 2, *tras*, 'behind'. 198, 12, *tascar*, 'to champ'.

In the following cases the second important member of a phrase is omitted from the vocabulary, the whole phrase being given under the first member. Both words should have a place in the vocabulary. 83, 1, *empotrada en un poyo*; 144, 8, *timbales de macarrones*; 157, 17, *columnilla salomónica*; 164, 3, *ropas de desperdicio*; 169, 20, *pan de munición*; 170, 6, *abrir en canal*; 190, 3, *cuadras planas*.

Additions and corrections: 1, 2, *Eltas*, 'Elijah'. 30, 5, *burro mohino*, 'hinny'. 79, 1, *Dos Hermanas*; there should be an item concerning the location of this village, made famous by the third

act of *El Burlador de Sevilla*. 107, 4, *cubrir el expediente*, 'to save appearances'; not 'to cloak over the affair'. 107, 21, *tumbarse*, 'to lodge or be lodged'. 117, 8, *vino moro*; the origin of the meaning 'pure wine' should be explained. 157, 12, *sillería*, 'choir-stalls'. 173, 2, *trincar*, 'to drink' (cf. above under *Notes*). 173, 9-10, *sofear á leña*, rather 'to cudgel' than 'to beat into kindling-wood'. 182, 22, *entregada*, 'bound-girl'. 185, 28; does *poner verde á alguno* mean 'to accuse one of perversity' or rather 'to flay, scold severely'? 190, 7, *patillas*, 'side-whiskers'. 191, 20, *agasajo*, 'gift'. 194, 18, *cigarro*, 'cigarette'.

Misprints. xiii, 7 from below, *Trafálgar*, read *Trafalgar*. xvi, 10, read *La hermana San Sulpicio*. 36, 22, *a*, read *á*. 37, 16, *sera*, read *será*. 43, 24, *Como*, read *Cómo*. 49, 27, *que*, read *qué*. 80, 3, *árabes*; read *árabes*. 95, 2, *propria*, read *propia*. 132, 13, *mi*, read *mí*. 134, 1, omit *de*. 173, 28, *qualquiera*, read *cualquiera*. 191, 3, *arteza*, read *artesa*. 195, 15, *castilla*, read *Castilla*. In the Vocabulary, under *bachiller*, for *de humanidades* read *en humanidades* (192, 7). Under *Genieys*, for *Aviron* read *Aveyron*.

This is certainly one of the most scholarly and best edited collections of miscellaneous short stories now accessible for advanced reading.

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The Riddles of the Exeter Book, edited with introduction, notes, and glossary by FREDERICK TUPPER, JR., Professor of the English Language and Literature in the University of Vermont. Boston: Ginn and Company, 1910. The Albion Series. Pp. cxi + 292.

This volume, the latest addition to the Albion Series, is the first separate edition of an extremely difficult text. Since the publication of Thorpe's *Codex Exoniensis* (1842), however, the Riddles have been the subject of many studies, so that this edition has been preceded by much clearing of the ground. Professor Tupper's own preliminary studies for this edition, comprise articles in *Modern Language Notes*, xviii, 1-8, 97-106;

xxi, 97-105; *The Publications of the Modern Language Association*, xviii, 211-272; and *Modern Philology*, ii, 561-572; and his supplementary article in *Modern Language Notes*, xxv, 235-241, "The Cynewulfian Runes of the First Riddle." To these will hardly be denied the chief importance among the preceding contributions, being entitled to this place by reason of their scientific method, their painstaking thoroughness, and their fruitfulness.

The text here offered presents advantages over that of previous editions. Accuracy has been obtained by first-hand examination of the manuscript. The editor has also been able to diminish to some extent the *lacunae* in the damaged portions of the text, for since the manuscript had been last collated the strips of vellum pasted over the manuscript at such places have become loosened, and it has been found possible to read some letters previously concealed. Further, the readings in some places now illegible have been recovered from the transcript, hitherto unaccountably neglected, made in 1831-1832, and preserved in the British Museum. On the other hand, Professor Tupper has carefully refrained from accepting or proposing conjectures prompted by any predetermined notion of a solution or by any *a priori* metrical theory. Readers will recall his vigorous protest against text-tinkering in *The Publications of the Modern Language Association*, xxv, 164-181.

The editor gives (in indexes) all the solutions that have at any time been proposed. He gives a number of new solutions of his own; e. g., to *Riddles* 14, 74, and 95, previously published, and to 20, 37, 40, 42, 56, and 71. In arriving at these solutions, and in deciding between divergent solutions offered by others, he has followed the obviously correct principle that the answer to an eighth-century riddle is not necessarily to be obtained by making the guess that seems best to a twentieth-century reader, but is rather to be reached by acquainting oneself with the entire mass of riddle-literature extant at that time and with folk-riddles of later date. In this way the investigator acquires the point of view of the people among whom these riddles circulated. The best aid to the understanding of these old riddles is a knowledge of the customary *motifs* of